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ABSTRACT

There are 13 great values in reading children's literature. One of the greatest of these is an "engagement with life" which children capture as they become engulfed in reading the words of a talented author. A second value of reading literature is the appreciation of the glory and beauty of words, while a third value is called "heart knowledge," which is exemplified by Rebecca Caudill who writes of her Appalachian heritage. A fourth personal value of literature is hopeful dreaming and the extension of the imagination is a fifth personal value. A sixth value of children's literature consists of learning to enjoy humor and laughter. Assistance in making moral choices through illuminating experiences in stories is a seventh value, learning how to mature as a person is an eighth value, relevance in literature is the ninth, and improving the self image through literature is the tenth. The eleventh value is the insight which children's literature offers on sociological and cultural values. The twelfth and thirteenth values are the increasing of critical thinking abilities and the recognition that reading books constitutes the study of the "literature of the human race." (SW)

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A Baker's Dozen of Personal Values of Children's Literature

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by

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As representatives to this World Reading Congress are engrossed in the problems of teaching reading or literature, one is reminded of John Steinbeck's description of the special wonders and glories involved in reading a book when he said, "But Tom got into a book, crawled and groveled between the covers, tunneled like a mole among its thoughts, and came up with the book all over his face and hands."[1] One of the greatest values of reading literature is an "engagement with life" which children capture as they become engulfed in reading the words of a talented author. A short story, a novel, or a poem can often cause the reader to look at life differently to see a "new slant" that life is opening up to him.

Many boys have dreamed about owning a dog but the story of the overwhelming commitment which Billy Colman had to own two Coon hounds is powerfully revealed in Where the Red Fern Grows by Wilson Rawls. Billy speaks of this yearning as a dog-wanting disease.[2] Billy Colman certainly feels life and its problems deeply.

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[1]Cited in "Literature for Children: An Engagement with Life" by Arthur T. Allen in The Hornbook, Volume 43, December 1967, p. 732.

[2]Rawls, Wilson. Where the Red Fern Grows: the Story of Two Dogs and a Boy. Garden City, New York: Doubleday and Co., Inc., 1961, p. 24.

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A second value of reading good literature is the way readers gain an appreciation of the glory and beauty of words. Some writers write in a rhythmical, poetic style. A child's ears become attuned to the loveliness of words and the appropriateness of the right word in the right place. When Wilson Rawls writes his novel about Billy Colman and his hound dogs in Where the Red Fern Grows, he uses the colloquialisms of the people of the Ozarks. His metaphorical language reenforces the mood and setting of the story. As Billy attains maturity, he is proud to be old enough to go hunting. The reader reads the words:

> I cleaned my lantern and filled it full of oil. With hog lard I greased my boots until they were as soft as a humming bird' nest. I was grinding my ax when Papa came aroun.. (3)

And when the mountain boy, Billy, goes to town and speaks of his experiences there, he says (the town) was boiling with people. The wagon yard was full of wagons and teams.[4] Billy speaks of his sisters having "eyes as big as blue marbles", or as big as a guinea's egg. Children can learn to appreciate the beautiful in life and language when they read the words of Wilson Rawls who speaks of the first night when Billy is using his two hounds to go coon hunting. In the author's words:

> It was a beautiful night, still and frosty. A big grinning Ozark moon had the countryside bathed in a soft yellow glow. The starlit heaven reminded me of a large blue umbrella, outspread with the handle broken off.[5]

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[3] Ibid, p. 67

[4] Ibid, p. 52

[5] Ibid, p. 69

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Such writing as this should help readers to look at the world more freshly, to look at common things in an uncommon way, to appreciate the ways in which an author-artist spins his words together to weave a tapestry of truth and beauty.

One of the books which has created considerable interest this year in the United States is Watership Down, a novel by Richard Adams.[6] This is a novel of many levels designed for adults, but some reviewers feel that it is an example of another book which gifted or precocious children may claim as their own. Mr. Adams writes enchantingly and magically of the fortunes of a band of rabbits, and the reader becomes engrossed in the events experienced by Hazel, Fiver, Bigwig and other rabbits who behave as humans within their furry exteriors. The rabbit's thoughts, emotions, and actions are derived from their rabbit nature and the reader is drawn into sympathy and an identification with them. The novel is a struggle for survival, a journeying toward a new life, but it has many themes. The author successfully weaves poetry and original myths and legends into his novel and the rabbits are so humanized that one is captured by the oneness of nature. Imagine you are in a rabbit burrow. Listen to the flowing words of Silverweed who twitches his ears continually but his voice has the movement of wind and light on the meadow:

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[6] Adams, Richard. Watership Down. New York: Macmillan Publishing Co., Inc., 1972.

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> The wind is blowing, blowing over the grass.
> It shakes the willow-catkins; the leaves
> shine silver.
> Where are you going, wind? Far, far away
> Over the hills, over the edge of the world.
> Take me with you wind, high over the sky.
> I will go with you, I will be rabbit-of-the-wind.
> Into the sky, the feathery sky and the rabbit.
> The stream is running, running over the gravel
> Through the brookline, the king cups, the blue
> and gold of spring.
> Where are you going stream? Far, far away
> Beyond the heather, sliding away all night.[7]

It is impossible to lift a selection from the unified context of this novel and have it retain its full beauty and significance, but this poetic excerpt gives the listener an appreciation of the rhythmical loveliness of words woven together by the imaginative gifted author, Richard Adams.

A Third value of literature has been called "heart knowledge" by Rebecca Caudill who writes of her Appalachian heritage and of such writers as Jesse Stuart and herself. She beautifully describes the mountains which are more to her than their mere physical shapes. In her words:

> They were the regal tulip poplars, the gay-blooming calico bush, and the fiery azaleas that grew on the mountainside. They were the wild huckleberries we picked in the summer and the paw-paws we gathered and ate in the autumn on our way to school. They were the black birch growing on the mountainside from whose inner bark we scraped sweet sap, drinking it as a ritual in celebration of the coming of spring. (8)

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[7] Ibid, pages 91-92

[8] Rebecca Caudill, "Appalachian Heritage" in The Hornbook Magazine 45, April, 1969, page 144.

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These same mountains of Appalachia give a sense of independence. There is a feeling for families and an enjoyment of nature and the countryside. There is a joy of learning somewhat different from that in the usual traditional classroom. Rebecca Caudill learned to read at the age of three by studying the pages of the Louisville Courier Journal. This hunger for knowledge is a part of heart knowledge. Another kind of heart knowledge lies in a desire to walk uprightly and to care for one's neighbor.

It is seen in the writings of another Appalachian author Billy Curtis Clark who says:

> A novel, poem or short story, I believe, must be written from the heart. It is written from the love of creating. Do not be fooled. It requires a lot of work, determination and faith. Remember this word faith. It is very important. You must have faith in yourself and in the job you are to do. (9)

In his autobiography, A Long Row to Hoe (New York: Thomas Y. Crowell, 1960) one learns how Billy Clark had faith in himself to achieve an education at the University of Kentucky.

> In nineteen years of growing up here in the valley, hunger was my most vivid memory; and an education was my greatest desire. Recently the questions and doubts of the clique had added another feeder stream - a new desire. I wanted to prove them wrong and upset the pattern. They couldn't ration out desire and determination as they had the laws of the town. Instead, they were given freely to the poor as well as the prosperous by a Great Man whose hands could move a cloud aside and allow the sun to come through in the dead of winter, melting patches of snow to allow a common sparrow to find food. (10)

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[9] Paul C. Burns. "Billy Curtis Clark - Appalachias Young Novelist" in Elementary English 46, October, 1969, p. 725.

[10] Ibid, p. 723

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Billy Clark in Goodbye Kate writes about Isaac Warfield who was adopted by an aged and abandoned muel: In his words:

> I saw her eyes, brown as butternuts, as hollow as the loneliness of a summer day. (11)

Such a feeling for the old mule and Isaac developed that "she knew that me and her were as close as bark to a tree and you don't just go peeling that closeness off easy-like."[12]

This same sort of heart knowledge is also seen in the ancient Nahuatl language. In their poetry the Nahuas Indians thought that a part of a teacher's duty was to "humanize people" or work "to make hearts strong with relation to things."[13] This is also beautifully illustrated in an adult novel, The Chosen, by Chaim Potak when Reb Saunders tells Reuven that brilliance and genius is a hollow-shell without a soul or a feeling of compassion.

> A heart I need for a son, a soul I need for a son, compassion I want for my son, righteousness, mercy, strength to suffer and carry pain, that I want for a son, not a mind without a soul. (14)

So many of the great authors help endow a gift to the child reader, a personal feeling of heart knowledge or compassion.

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[11] Ibid, p. 728

[12] Ibid, p. 728

[13] Cited in "To Humanize People or To Make the Hearts Strong" by Ruth Kearney Carlson in Reading, Children's Books and our Pluralistic Society. Newark, Delaware: International Reading Association, 1972, p. 65

[14] Potak, Chaim. The Chosen. Greenwich, Conn.: Fawcett Publications Inc., 1967.

Lloyd Alexander, the creator of fantasies for children and adults offers a fourth personal value of children's literature that of hopeful dreaming . In his address entitled "Wishful Thinking - or Hopeful Dreaming," Alexander calls attention to hope which "comes very close to the heart and center of a human being."

Alexander points out that hopeful dreaming is an active, not a passive process. In his words:

> Hope is one of the most precious human values fantasy can offer us - and offer us in abundance. Whatever the hardships of the journey, the days of despair, fantasy implicitly promises to lead us through them. Hope is an essential thread of all fantasies, an Ariadne's thread to guide us out of the labyrinth, the last treasure of Pandora's box. If we say, "while there's life, there's hope, we can also say, "while there's hope, there's life. (15)

This valuing of hope instead of wishful thinking is seen in "The First Tale, The Foundling" which appears in The Foundling and Other Tales of Prydain by Lloyd Alexander.[16] This is the story of Dallben who was found by three black-robed hags at the edge of the marshes of Morva. When Dallben is ready to venture forth into the world, he is offered three gifts, a sword studded with jewels and glittering with a thread of fire, a golden harp with golden strings" which seem to play themselves and the book, a heavy tome which "holds everything that was ever known" and wisdom, thick as oatmeal.[17]

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[15] Alexander, Lloyd. "Wishful Thinking-or Hopeful Dreaming" in The Hornbook Magazine 44, August, 1968, page 390.

[16] Alexander, Lloyd. The Foundling and Other Tales of Prydain. Pictures by Margot Zemach. New York: Holt, Rinehart and Winston, 1973.

[17] Ibid, page 9.

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As Dallben takes his journey into the world, he is enchanted with the first part of his tome for here is "knowledge he had never dreamed of: the pathways of the stars, the rounds of the planets, the ebb and flow of the tide and the book seems light and beautiful.[18] Then as Dallben continues on in his journey the book grows heavy and dark and is "stained with blood and tears." For it is in this book that he reads of "cruelty, suffering, and death" and he learns of "greed, hatred, and war; of men striving against one another with fire and sword; of the blossoming earth trampled underfoot, of harvests lost and lives cut short,"[19] and each page which he read "pierced his heart" and "tears blinded his eyes" as he "stumbled to the ground." He is greatly disturbed by the destruction and suffering in the world until he discovers that "at the end of knowledge wisdom begins - and "at the end of wisdom there is not grief, but hope.[20]

Lloyd Alexander has created five Prydain Chronicles, The Book of Three, The Black Cauldron, The Castle of Llyr, Taran Wanderer and The High King and each of the novels leads to the final struggle between good and evil. It is hope which helps the heroes to combat the wicked forces of evil.

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[18] Ibid, page 11

[19] Ibid, page 13

[20] Ibid, page 14

Another creator of fantasies, C. S. Lewis, has given children the magic land of Narnia. One can enter into the magical land of Narnia in such imaginative books as The Lion, the Witch and the Wardrobe, Prince Caspian, The Voyage of the "Dawn Treader", The Silver Chair, The Horse and His Boy and The Last Battle. In the land of Narnia Aslan, the noble lion, leads his people to a wonderful new paradise. He and his people are frequently opposed by the wicked witch. Such a Lewis novel as The Magician's Nephew al o presents Aslan as a symbol of hope.[21]

Such a fantasy as The Magician's Nephew leads the child reader into a fifth personal value of literature, the extension of the imagination. It is within the creative power of gifted children's authors to open the doors to new worlds through magical happenings, flying carpets and golden-glinted orbs and spheres. Imagination offers new wings for the child's journey through life. Since the myth of Pegasus, the child reader has been enchanted with the miraculous flight of winged horses.

In The Magician's Newphew the noble Aslan, the Lion, is going to help Digory climb the cliffs to pluck an apple from the Tree of Life. Aslan turns to Horse and orders him ina roaring voice: "Be winged. Be the father of all flying horses" and his name "is Fledge."[22]

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[21] Lewis, C. S. The Magician's Nephew. Illustrated by Pauline Baynes. New York: The Macmillan Co., 1955.

[22] Ibid, page 129

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Listen to the magical words of C. S. Lewis and use your imaginative power to visualize Fledge in his shining glory.

> The horse shied, just as it might have shied in the old, miserable days when it pulled a hansom. Then it reared. It strained its neck back as if there were a fly biting its shoulders and it wanted to scratch them. And thn, just as the beasts had burst out of the earth, there burst out from the shoulders of Fledge wings that spread and grew, larger than eagle's, larger than swans', larger than angel's wings in church windows. The feathers shone chestnut colour and copper colour. He gave a great sweep with them and leaped into the air. Twenty feet above Aslan and Digory he snorted, neighed, and curvetted. Then he dropped to the earth, all four hoofs together, looking awkward and surprised, but extremely pleased. (23)

The extension of the imaginative vistas of the reader has been enlarged in recent years through the creation of stories in pictures in picture books. Visual literacy is being expanded thfough such books as The Silver Pony[24] by Lynd Ward and April Fools by Fernando Krahn.[25] In The Silver Pony one meets a lonely boy who lives in two worlds, one of limited reality and one of the wider world of imagination where the unexpected is always happening. In eighty pictures and no words Lynd Ward succeeds in transporting us to an imaginative world where a boy rides a silver pony to many imaginative places. Such pictures not only succeed in enlarging the imagination but also they invoke a poignant feeling of loneliness and compassion for those who suffer. It also reveals the gap between the every day realities of farm life and common-

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[23] Ibid, page 129

[24] Ward, Lynd. The Silver Pony; A Story in Pictures. Boston: Houghton Mifflin Co., 1973.

[25] Krahn, Fernando. April Fools. New York: E. P. Dutton & Co., Inc. 1974

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place lives of the boy's parents and the star-filled wonder in the boy's eyes as he glimpses the wider world of his imagination and dreams.

Fernando Krahn's book, April Fools, is a picture book of a different type; it is one of foolishness and humor. Two young boys attempt to make April Fools of foolish townspeople with a homemade monster.

Children can be entranced with fairy tales and fantasy land or engrossed in their feelings of compassion for human kind, so a sixth value of children's literature is one of learning to enjoy humor and laughter. We need humor in this world to combat the evils and hardships and eminant dangers of destruction and chaos. Child readers should learn that literature can make us chuckle quietly to ourselves, smile in gentle amusement at the antics of humorous characters, or occasionally laugh uproarishly at foolish numbskulls or simpletons. Reading should offer pleasure as well as a plucky determination to master the fundamentals of clues and cues which unlock words and their meanings.

In recent years certain folklorists have been adding amusing anecdotes to the cultural traditions of American childhood. One of these is Alvin Schwartz who has written A Twister of Twists; A Tangler of Tongues[26] and Tomfoolery Trickery and Foolery With Words[27] and Witcracks

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[26]Schwartz, Alvin. A Twister of Twists, A Tangler of Tongues Illustrated by Glen Rounds. Philadelphia: J. P. Lippincott, 1972

[27]Schwartz, Alvin. Tomfoolery; Trickery and Foolery with Words collected from American Folklore. Illustrated by Glen Rounds, Philadelphia: J. P. Lippincott Co., 1973.

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Jokes & Jests from American Folklore[28] These books are full of ridiculous nonsense which tickles the funny bone of many readers.

Some examples of a rather subtle type of humor appear in Would You Rather Be a Tiger? by Robyn Supraner.[29] In rather amusing lines, the author writes about different animals with such words as:

> Would you rather be an elephant or a child?
> A thumping, bumping elephant or a child?
> Would an elephant's father grump
> "Keep the noise down! Must you clump!
> Would you rather be an elephant or a child?[30]

An older book which boys still find amusing is Homer Price by Robert McCloskey.[31] This book includes Homer's amusing adventures in Centerburg under such chapters as "The Case of the Sensational Scent" the story of Aroma, the skunk, and the hilarious episode of the doughnut making machine which runs wild in "The Doughnuts."

Peter Hatcher doesn't think his life is funny in Tales of a Fourth Grade Nothing by Judy Blume, but Peter's problems with his little brother Fudge, are the source of a hilariously funny book.[32]

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[28] Schwartz, Alvin. Witcracks Jokes & Jests from American Folklore Illustrated by Glen Rounds. Philadelphia: J. P. Lippincott Co., 1973.

[29] Supraner, Robyn. Would You Rather Be a Tiger? Illustrated by Barbara Cooney. Boston: Houghton Mifflin Co., 1973.

[30] Ibid, page 18

[31] McCloskey, Robert. Homer Price. New York: The Viking Press, 1943.

[32] Blume, Judy. Tales of a Fourth Grade Nothing. Illustrated by Roy Doty. New York: E. P. Dutton & Co., Inc., 1972

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In addition to laughter, child readers learn to understand reasons for making moral and ethical choices. Lloyd Alexander has said:

> We have machines to think for us; we have no machines to suffer for us, or to rejoice for us. Technology has not made us magicians, only sorcerer's apprentices. We can push a button and light a dozen cities. We can also push a button and make a dozen cities vanish. There is, unfortunately, no button we can push to relieve us of moral choices or give us the wisdom to understand morality as well as the choices. (33)

This assistance in making moral choices through illuminating experiences in novels and stories is a seventh value in reading children's literature. A discussion of two different books might point out how this is accomplished by gifted authors. Lynn Hall demonstrates the gradual maturing of ethical values in The Siege of Silent Henry.[34] Robert is a rather cold, calculating boy with an extraordinary mental ability and a desire to make his fortune by any get rich quick project such as Chinchilla raising. He is a loner. He learns that another loner, an old man named Silent Henry Leffert, supports himself through gathering ginseng. He is determined to use his wiles to learn the source of the hidden ginseng supply. Robert pursues Silent Henry with a ruthless plan to rob him of the ginseng. Gradually, however, he becomes uneasy as Silent Henry's loneliness reaches out to him and they both seek companionship in each other. As Robert begins to have more and more

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[33] Alexander, Lloyd. "Wishful Thinking - or Hopeful Dreaming" in The Horn Book Magazine 44, August, 1968, page 384.

[34] Hall, Lynn. The Siege of Silent Henry. ~~Jacket Painting by Phill Renaud~~. Chicago: Follett Publishing Co., 1972.

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qualms about his dishonest quest for the ginseng, he also ponders the dishonesty of selling one of his chinchillas which is worthless as it is a fur chewer. Robert is disturbed about his own father's moral values who reminds him of the adage, "Let the buyer beware."

Another type of moral choice is involved in the plot, About the B'nai Bagels by E. L. Konigsburg.[35] The Bnai Bagels fight hard to win the Little League championship under the coaching of Mark's mother, Bessie Setzer and his older brother, Spencer. At the point of the greatest triumph for the team, Mark learns that two twins on the team, Simon and Sylvester had shifted positions in the midst of the championship game. Mark worries about his mother's moral choice, but when she discovers the trickery of the twins, she unhesitantly forfeits the game even though the opponents on the Elks team were not protesting the use of an illegal pitcher. This moral dilemma helps Mark mature as a boy although he discovers at the Bar Mitzvah that "you don't become a man overnight because it is a becoming, becoming more yourself.[36]

This process of becoming, this learning how to mature as a person leads to an eighth personal value illustrated through literature. This is the process of growing up - the attainment of manhood or womanhood which is exemplified in many good novels for children. Each of

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[35]Konigsburg, E. L. About the B'nai Bagels. New York: Atheneum, 1969.

[36]Ibid, page 172.

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Joseph Krumgold's books about boys such as And Now Miguel,[37] Onion John,[38] and Henry 3[39] is a quest for maturity. The classical novel Caddie Woodlawn by Carol Ryrie Brink indicates the gradual growing-up process of Caddie who changes from her tomboy role to that of a beautiful young lady. In the words of the author, one reads Caddie's thoughts.

> When she awoke she knew that she need not be afraid of growing up. It was not just sewing and weaving and wearing stays. It was something more thrilling than that. It was a responsibility. (40)

In recent years relevance has been one of the characteristics of modern realistic fiction for children and relevance in literature is a ninth personal value which children cherish. Most of the books by Vera and Bill Cleaver are relevant to youth of today. Where the Lilies Bloom, a novel of a family of children struggling for survival in the Appalachia without parents seems relevant to many children who feel that they must face the problems of the world independent of adult guidance.[41] Mary Call Luther turns to wildcrafting after her father's

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[37]Krumgold, Joseph. And Now Miguel. Illustrated by Jean Charlot. New York: Thomas Y. Crowell, 1953.

[38]Krumgold, Joseph. Onion John. Illustrated by Symeon Shimin. New York: Thomas Y. Crowell, 1959, Apollo Edition.

[39]Krumgold, Joseph. Henry 3. Illustrated by Alvin Smith. New York: Atheneum, 1967.

[40]Brink, Carol Ryrie. Caddie Woodlawn. Illustrated by Kate Seredy. New York: The Macmillan Co., 1935, p. 241.

[41]Cleaver, Vera and Bill. Where the Lilies Bloom. Philadelphia: J. B. Lippincott Co., 1969

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death. This provides a meager livelihood. Grover by the Cleavers is also a book about death but it includes the problems of developing an understanding relationship between Grover and his father who is grief stricken over his mother's death from cancer.[42] In Me Too which is also by the Cleavers, Lydia Birdsong strives to change Lornie who is her retarded twin. Lydia is not too successful in helping her twin to be normal, but she gains a new understanding of the meaning of responsibility and love.

A tenth personal value of some novels and stories for young readers is the insight which novels give on ways to improve the self image. Children can experience life vicariously and build a better self-concept of themselves when they read the right book at the right time. Many youngsters are fearful and lack courage to face obstacles. Call It Courage by Armstrong Sperry is the story of the Polynesian boy Mafatu who was known as "the Boy Who Was Afraid."[43] However, Mafatu knew that the sea was ruled by the law of survival. In desperation over the taunts of the other islanders Mafatu faces the sea alone. His frail craft is wrecked on a reef of an island and the boy commences a Robinson Crusoe type of existence as he gains confidence in his own power. In Ivan Southall's book Josh one reads of a boy and a poet who appears to do everything wrong. His encounter with young people in

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[42]Cleaver, Vera and Bill. Grover. Illustrated by Frederic Marvin. Philadelphia: J. P. Lippincott, 1970.

[43]Sperry, Armstrong. Call It Courage. New York: The Macmillan Co., 1940.

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Ryan Creek baffle him as he struggles to survive in a world which seems strange.[44] He resents Aunt Clara, has many fights, and is almost drowned by the gang before he finds himself.

In A Penny's Worth of Character by Jesse Stuart,[45] young Shan learns the value of honesty when his mother makes him walk back to Mr. Conley's store to supply another sack to replace the one with a hole in it which Shan had sold to Mr. Conley in hopes that he would not notice it. Young Shan had desperately needed that tenth sack so he would have ten pennies and enough money for a chocolate bar and a bottle of lemon soda pop.

An eleventh value of children's literature is the insight which it offers on sociological and cultural values. The October, 1969 issue of Elementary English reviews research on five Content Analysis studies of sociological factors in children's literature.[46]

Alouin C. Walker conducted a doctoral study at New York University entitled "Moral and Spiritual Values of Certain Basal Readers". Ten values which were studied in reading selections included (1) Supreme importance of human personality, (2) moral responsibility, (3) institutions as the servants of men, (4) common consent, (5) devotion to truth, (6) respect for excellence, (7) moral equality, (8) brotherhood, (9) pursuit of happiness and (10) spiritual enrichment. Walker con-

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[45] Stuart, Jesse. A Penny's Worth of Character. Illustrated by Robert Henneberger. New York: McGraw-Hill Book Co., Whittlesey House, 1954.

[46] Lowry, Heath W. "A Review of Five Recent Content Analyses of Related Sociological Factors in Children's Literature. Elementary English 46, October, 1969, pages 736-740.

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cluded that value teaching could be fostered.[47] A study by Dewey Chambers conducted at Wayne State University identified fifteen values appearing in Newbery books. These included: (1) civic and community responsibility, (2) cleanness and neatness, (3) importance of education, (4) freedom and liberty, (5) good manners, (6) honesty, (7) initiative and achievement, (8) justice and equality, (9) loyalty, (10) sacredness of marriage, (11) importance of religion, (12) responsibility to family, (13) self reliance, (14) sexual morality, and (15) thrift and hard work.[48] A valuable guide to recent children's literature is The Best in Children's Books, the University of Chicago Guide to Children's Literature 1966-1972 which was edited by Zena Sutherland.[49] This reference volume has a "Developmental Values Index" which is helpful in determining recent children's books which have thematic content based on such values as kindness to animals, aesthetic discrimination, consideration for others, cultural awareness, intergroup relations, intercultural understanding, and many others.

Helping youngsters to increase their critical thinking abilities is a twelfth personal value of children's literature. Edward D'Angelo has discussed some ways of teaching critical thinking through literature in an Elementary English article published in May, 1970.[50] Critical

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[47] Ibid, page 737

[48] Ibid, page 739

[49] Sutherland, Zena. The Best in Children's Books; The University of Chicago Guide to Children's Literature 1966-1972. Chicago: The University of Chicago Press, 1973.

[50] D'Angelo, Edward. "The Teaching of Critical Thinking through Literature" in Elementary English 47: May, 1970, pages 633-637.

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thinking is defined as specific classroom behavior such as perceiving, analyzing, predicting, and judging. Perceiving, a stage of critical thinking is when an awareness of a situation alters a person's perception of it. For example, How did Johnny feel when he went out in the woods to hunt in the story, The Biggest Bear? In analyzing a situation in a story, readers are asked whether complaints made by a neighbor are fair or unfair, and they must support their claims by citing passages from the book. In the predicting stage child readers are urged to select alternative actions which could have been taken in the story. For example, in A Penny's Worth of Character, readers might be asked to predict what might have happened if Mr. Conley had looked at the seventh sack more carefully and discovered the boys' deception earlier.

The judging stage of critical thinking involves the development of criteria such as good language in dialogs or original plot and characterization. Then a good reader makes evaluations and conclusions based on these criteria.

The thirteenth personal value bestowed on readers is a realization that a careful reading of books should be the study of "literature of the human race" as expressed by Barbara Dodds Stanford.[51] The author's creative talents and skills change the particular instance into the universal. Isaac Bashevis Singer has the gift of seeing "a little

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[51] Stanford, Barbara Dodds. "Literature of the Human Race" English Journal 62: February, 1972, pages 205-209.

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village (as) the whole of humanity."[52] In the words of Robert Lawson - the child needs literature for "the chuckles...the gooseflesh...the glimpses of glory" he loves.[53] Let us hope that these glimpses of glory can become significant in the lives of child readers.

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[52]Cited in "Reading for Relevance" by Marjorie Sullivan in School Library Journal 15, December, 1968, page 15.

[53]Cited in The Horn Book Magazine 43, December 1967, page 737.